

# The Virtuoso-Pianist.

## Part I.

### Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.

#### Nº 1.

Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

For studying the 20 exercises in this First Part, begin with the metronome set at 60, gradually increasing the speed up to 108; this is the meaning of the double metronome-mark at the head of each exercise.

Lift the fingers high and with precision, playing each note very distinctly.

C. L. HANON.

(M.M. ♩ = 60 to 108.)

1. *mf*

ascending

5 4 3 2 1

5 4 3 2 1

5 4

5 4

5 4

1 2

1 2

1 2

1 2

1 2

5 4

5 4

5 4

5 4

5 4

descending

5 4 3 2 1

1 2 3 4 5

1 2

1 2

1 2

5 4

5 4

5 4

5 4

5 4

5 4

5 4

5 4

5 4

5 4

5 4

1 2

1 2

1 2

1 2

1 2

(1) For brevity, we shall henceforward indicate only by their figures those fingers which are to be specially trained in each exercise; e. g., 3-4 in Nº 2; 2-3-4 in Nº 3, etc.

Observe that, throughout the book, both hands are continually executing the same difficulties; in this way the left hand becomes as skilful as the right. Besides, the difficulties executed by the left hand in ascending, are exactly copied by the same fingers of the right hand in descending; this new style of exercise will cause the hands to acquire perfect equality.

No. 2.

As soon as Ex. 1 is mastered, go on to Ex. 2 without stopping on this note.

(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.

2. (1)

(1) The fourth and fifth fingers being naturally weak, it should be observed that this exercise, and those following it up to No. 31, are intended to render them as strong and agile as the second and third.

(2-3-4) Before beginning to practise N<sup>o</sup> 3, play through the preceding exercises once or twice without stopping. When N<sup>o</sup> 3 is mastered, practise N<sup>o</sup> 4, and then N<sup>o</sup> 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.

3.

Exercise 3, measures 1-5. Treble staff: 1 2 5 4 3 2 3 4, 1 2 5 4 3 2, 1 2 5, 1 2 5, 1 2 5. Bass staff: 5 3 1 2 3 4 3 2, 5 3 1 2 3 4, 5 3 1, 5 3 1, 5 3 1.

Exercise 3, measures 6-10. Treble staff: 1 2 5, 1 2 5, 1 2 5, 1 2, 1 2, 1 2. Bass staff: 5 3 1, 5 3 1, 5 3 1, 5 3, 5 3, 5 3.

Exercise 3, measures 11-15. Treble staff: 1 2, 1 2, 1 2, 5 2 1 2 3 4 3 2, 5 2, 5 2. Bass staff: 5 3, 5 3, 5 3, 1 3 5 4 3 2 3 4, 1 3 5, 1 3 5.

Exercise 3, measures 16-20. Treble staff: 5 2 1, 5 2 1, 5 2 1, 5 2, 5 2, 5 2. Bass staff: 1 3 5, 1 3 5, 1 3 5, 1 3, 1 3, 1 3.

Exercise 3, measures 21-25. Treble staff: 5 2, 5 2, 5 2, 5 2, 5 2. Bass staff: 1 3, 1 3, 1 3, 1 3, 1 3.

# Nº 4.

(3-4-5) (1) Special exercise for the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers of the hand.

4.

(1)

(1)

# № 5.

(1-2-3-4-5) We repeat, that the fingers should be lifted high, and with precision, until this entire volume is mastered.

5.

(5) To obtain the good results which we promise those who study this work, it is indispensable to play daily, at least once, the exercises already learned.

6.

(3-4-5) Exercise of the greatest importance for the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers.

7.

The first system of musical notation for exercise 7 consists of five measures. Each measure contains a treble and bass staff. The treble staff begins with a treble clef and a 2/4 time signature. The bass staff begins with a bass clef. The notes are as follows: Measure 1: Treble (1 3 2 4 3 5 4 3), Bass (5 3 4 2 3 1 3 4). Measure 2: Treble (1 3 2 4 3 5 4 3), Bass (5 3 4 2 3 1 3 4). Measure 3: Treble (1 4), Bass (5 3). Measure 4: Treble (1 4), Bass (5 3). Measure 5: Treble (1 4), Bass (5 3). Fingerings are indicated by numbers 1-5 above or below the notes.

The second system of musical notation for exercise 7 consists of six measures. Each measure contains a treble and bass staff. The notes are as follows: Measure 1: Treble (1 4), Bass (5 3). Measure 2: Treble (1 4), Bass (5 3). Measure 3: Treble (1 4 3), Bass (5 3 4). Measure 4: Treble (1 4 3), Bass (5 3 4). Measure 5: Treble (1 4), Bass (5 3). Measure 6: Treble (1 4), Bass (5 3). Fingerings are indicated by numbers 1-5 above or below the notes.

The third system of musical notation for exercise 7 consists of six measures. Each measure contains a treble and bass staff. The notes are as follows: Measure 1: Treble (1 4), Bass (5 3). Measure 2: Treble (1 4), Bass (5 3). Measure 3: Treble (1 3), Bass (5 3). Measure 4: Treble (5 3 4 2 3 1 3 4), Bass (1 3 2 4 3 5 4 3). Measure 5: Treble (5 3), Bass (1 5 4). Measure 6: Treble (5 3), Bass (1 5 4). Fingerings are indicated by numbers 1-5 above or below the notes.

The fourth system of musical notation for exercise 7 consists of six measures. Each measure contains a treble and bass staff. The notes are as follows: Measure 1: Treble (5 3), Bass (1 5 4). Measure 2: Treble (5 3), Bass (1 5 4). Measure 3: Treble (5 3), Bass (1 5 4). Measure 4: Treble (5 3), Bass (1 5 4). Measure 5: Treble (5 3), Bass (1 5 4). Measure 6: Treble (5 3), Bass (1 5 4). Fingerings are indicated by numbers 1-5 above or below the notes.

The fifth system of musical notation for exercise 7 consists of five measures. Each measure contains a treble and bass staff. The notes are as follows: Measure 1: Treble (5 3), Bass (1 5 4). Measure 2: Treble (5 3), Bass (1 5 4). Measure 3: Treble (5 3), Bass (1 5 4). Measure 4: Treble (5 3), Bass (1 5 4). Measure 5: Treble (5 3), Bass (1 5 4). The system ends with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5 above or below the notes.

(1-2-3-4-5) Very important exercise for all five fingers.

8.

The exercise is a piano study for the right hand, consisting of six systems of two staves each. The music is in 2/4 time and features various fingerings and patterns for the five fingers. The first system includes fingerings like 1 2 4 5 3 4 2 3 and 5 4 2 1 3 2 4 3. The second system includes 1 2 4 and 5 4 2. The third system includes 1 2 4 and 5 4 2. The fourth system includes 1 2 4 and 5 4 2. The fifth system includes 1 2 4 and 5 4 2. The sixth system includes 1 2 4 and 5 4 2.



Extension of the 4<sup>th</sup> and 5<sup>th</sup>, and general finger-exercise.

9.

Measures 1-5 of exercise 9. The piece is in 2/4 time. The right hand plays a sequence of eighth notes: 1 2 3 2 4 3 5 4. The left hand plays a sequence of eighth notes: 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 6-11 of exercise 9. The right hand continues the sequence: 1 2 3 2 4 3 5 4. The left hand continues the sequence: 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 12-17 of exercise 9. The right hand continues the sequence: 1 2 3 2 4 3 5 4. The left hand continues the sequence: 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 18-23 of exercise 9. The right hand continues the sequence: 1 2 3 2 4 3 5 4. The left hand continues the sequence: 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

Measures 24-29 of exercise 9. The right hand continues the sequence: 1 2 3 2 4 3 5 4. The left hand continues the sequence: 5 4 3 4 2 3 1 2. Fingering numbers are provided for each note.

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10.

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(3-4-5) Another preparation for the trill, for the 4<sup>th</sup> and 5<sup>th</sup> fingers.

11.

1 2 5 4 5 4 3 4

1 2 5

1 2 5

1 2 5

1 2 5

5 3 1 2 1 2 3 2

5 3 1

5 3 1

5 3 1

5 3 1

5 3 1

1 2

1 2

1 2

1 2

1 2

1 2

5 3

5 3

5 3

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5 3

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5 2 1 2 1 2 3 2

5 2

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1 3 5 4 5 4 3 4

1 3 5

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1 3

Extension of 1-5, and exercise for 3-4-5.

12.

5 1 3 2 1 2 3 1  
5 1 3 2 1  
5 1 3  
5 1 3  
5 1 3  
1 5 3 4 5 4 3 5  
1 5 3 4 5  
1 5 3  
1 5 3  
1 5 3

5 1  
5 1  
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5 1  
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5 1  
5 1  
5 1  
5 1 3 4 5 4 3 5  
5 1 3  
5 1 3  
1 5  
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1 3 2 1 2 3 1  
1 3  
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5 1 3  
5 1 3  
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5 1 3  
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5 1  
5 1

13. (3-4-5)

The first system of music consists of five measures. The treble clef staff has a key signature of one flat and a 2/4 time signature. The bass clef staff has a key signature of one flat and a 4/4 time signature. The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 3 1 4 2 5 3 4 5. The second measure has a fingering of 3 1 4 2 5 3 4 5. The third measure has a fingering of 3 1 4 2 5. The fourth measure has a fingering of 8 1. The fifth measure has a fingering of 3 1. The bass staff has a fingering of 8 5 2 4 1 8 2 1 in the first measure, 8 5 2 4 1 8 2 1 in the second, 8 5 2 4 1 in the third, 8 5 in the fourth, and 8 5 in the fifth.

The second system of music consists of six measures. The treble clef staff has a key signature of one flat and a 2/4 time signature. The bass clef staff has a key signature of one flat and a 4/4 time signature. The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 8 1. The second measure has a fingering of 3 1. The third measure has a fingering of 3 1. The fourth measure has a fingering of 3 1. The fifth measure has a fingering of 3 1. The sixth measure has a fingering of 3 1. The bass staff has a fingering of 3 5 in the first measure, 3 5 in the second, 3 5 in the third, 3 5 in the fourth, 3 5 in the fifth, and 3 5 in the sixth.

The third system of music consists of six measures. The treble clef staff has a key signature of one flat and a 2/4 time signature. The bass clef staff has a key signature of one flat and a 4/4 time signature. The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 3 1. The second measure has a fingering of 3 1. The third measure has a fingering of 3 1. The fourth measure has a fingering of 3 5 2 4 3 1 3 4. The fifth measure has a fingering of 3 5 2 4 3 1 3 4. The sixth measure has a fingering of 3 5 1 3 4. The bass staff has a fingering of 3 5 in the first measure, 3 5 in the second, 3 5 in the third, 3 1 4 2 3 5 3 2 in the fourth, 3 1 4 2 3 5 3 2 in the fifth, and 3 1 5 3 2 in the sixth.

The fourth system of music consists of six measures. The treble clef staff has a key signature of one flat and a 2/4 time signature. The bass clef staff has a key signature of one flat and a 4/4 time signature. The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 1 3 4. The second measure has a fingering of 1 3 4. The third measure has a fingering of 1 3 4. The fourth measure has a fingering of 1 3 4. The fifth measure has a fingering of 1 3 4. The sixth measure has a fingering of 1 3 4. The bass staff has a fingering of 3 1 5 3 2 in the first measure, 3 1 5 3 2 in the second, 3 1 5 3 2 in the third, 3 1 5 3 2 in the fourth, 3 1 5 3 2 in the fifth, and 3 1 5 3 2 in the sixth.

The fifth system of music consists of five measures. The treble clef staff has a key signature of one flat and a 2/4 time signature. The bass clef staff has a key signature of one flat and a 4/4 time signature. The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 1 3 4. The second measure has a fingering of 1 3 4. The third measure has a fingering of 1 3 4. The fourth measure has a fingering of 1 3 4. The fifth measure has a fingering of 1 3 4. The bass staff has a fingering of 5 8 2 in the first measure, 5 8 2 in the second, 5 8 2 in the third, 5 8 2 in the fourth, and 5 8 2 in the fifth.

(3-4) Another preparation for the trill, for the 3<sup>rd</sup> and 4<sup>th</sup> fingers.

14.

This piano exercise, numbered 14, is written in 2/4 time and consists of 24 measures across five systems. The notation is for the right hand (treble clef) and left hand (bass clef). The exercise focuses on trill preparations for the 3rd and 4th fingers. The first system (measures 1-5) shows the right hand with ascending and descending eighth-note patterns, often starting with a trill on G4, and the left hand with similar patterns. The second system (measures 6-10) continues these patterns with variations in starting notes and fingerings. The third system (measures 11-15) introduces more complex trill preparations, including sixteenth-note runs. The fourth system (measures 16-20) features a series of trills on G4 in the right hand, each preceded by a specific eighth-note pattern in the left hand. The fifth system (measures 21-24) concludes the exercise with a final trill on G4 in the right hand and a descending eighth-note pattern in the left hand. Fingerings are indicated by numbers 1-5 above or below the notes.

Extension of 1-2, and exercise for all 5 fingers.

15.

1 2 1 3 2 4 3 5 1 2 1 3 2 4 3 5 1 2 1 3 2 4 1 2 1 3 2 1 2 1 3 1 2 1

1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1

1 2 1 3 1 2 1 3 1 2 1 3 5 3 4 2 3 1 2 1 5 3 4 2 3 1 2 1 1 2 1 3 2 4 3 5 1 2 1 3 2 1 2 1 3 2

2 1 2 1 2 1 2 1 2 1 2 1 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3

2 1 2 1 2 1 2 1 3 1 3 2 1 2 1 3 1 2 1 3 1 2 1 3 3 4

Extension of 3-5, and exercise for 3-4-5.

16.

1 3 2 3 5 4 3 4    1 3 2 3 5    1 3 2 3 5    1 3 5    1 5

5 3 4 3 1 2 3 2    5 3 4 3 1    5 3 4 3 1    5 3 1    5 3 1

1 5    1 5    1 5    1 5    1 5    1 5

5 1    5 1    5 1    5 1    5 1    5 1

1 5    1 5    1 5    5 2 3 2 1 2 3 2    5 2 3 2 1 2 3 2    5 2 3 2 1 2 3 2

5 1    5 1    5 1    1 3 2 3 5 4 3 4    1 3 2 3 5 4 3 4    1 3 2 3 5 4 3 4

5 2 1    5 2 1    5 2 1    5 2 1    5 2 1    5 2 1

1 3 5    1 3 5    1 3 5    1 3 5    1 3 5    1 3 5

5 2    5 2    5 2    5 2    5 2

1 3    1 3    1 3    1 3    1 3



Extension of 1-2, 2-4, 4-5, and exercise for 3-4-5.

17.

Exercise 17, measures 1-5. The music is in 2/4 time. The first four measures show a sequence of eighth-note patterns in both hands. Measure 1: Treble (1 2 4 3 5 4 3 4), Bass (5 4 2 3 1 2 3 2). Measure 2: Treble (1 2 4 3 5 4 3 4), Bass (5 4 2 3 1 2 3 2). Measure 3: Treble (1 2 4 5), Bass (5 4 2 1). Measure 4: Treble (1 2 4 5), Bass (5 4 2 1). Measure 5: Treble (1 2 4 5), Bass (5 4 2 1).

Exercise 17, measures 6-11. The music continues with eighth-note patterns. Measure 6: Treble (1 2 4 5), Bass (5 4 2 1). Measure 7: Treble (1 2 4 5), Bass (5 4 2 1). Measure 8: Treble (1 2 4 5), Bass (5 4 2 1). Measure 9: Treble (1 2 4 5), Bass (5 4 2 1). Measure 10: Treble (1 2 4 5), Bass (5 4 2 1). Measure 11: Treble (1 2 4 5), Bass (5 4 2 1).

Exercise 17, measures 12-17. The music continues with eighth-note patterns. Measure 12: Treble (1 2 4 5), Bass (5 4 2 1). Measure 13: Treble (1 2 4 5), Bass (5 4 2 1). Measure 14: Treble (1 2 4 5), Bass (5 4 2 1). Measure 15: Treble (1 2 4 5), Bass (5 4 2 1). Measure 16: Treble (1 2 4 5), Bass (5 4 2 1). Measure 17: Treble (1 2 4 5), Bass (5 4 2 1).

Exercise 17, measures 18-23. The music continues with eighth-note patterns. Measure 18: Treble (1 2 4 5), Bass (5 4 2 1). Measure 19: Treble (1 2 4 5), Bass (5 4 2 1). Measure 20: Treble (1 2 4 5), Bass (5 4 2 1). Measure 21: Treble (1 2 4 5), Bass (5 4 2 1). Measure 22: Treble (1 2 4 5), Bass (5 4 2 1). Measure 23: Treble (1 2 4 5), Bass (5 4 2 1).

Exercise 17, measures 24-28. The music continues with eighth-note patterns. Measure 24: Treble (1 2 4 5), Bass (5 4 2 1). Measure 25: Treble (1 2 4 5), Bass (5 4 2 1). Measure 26: Treble (1 2 4 5), Bass (5 4 2 1). Measure 27: Treble (1 2 4 5), Bass (5 4 2 1). Measure 28: Treble (1 2 4 5), Bass (5 4 2 1).

(1-2-3-4-5)

18.

First system of musical notation for exercise 18. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The first measure is marked with a bracket and the number 18. The notation includes various fingerings and articulations, such as slurs and accents, across five measures.

Second system of musical notation for exercise 18. It continues the piece with six measures of music, featuring similar fingering and articulation patterns as the first system.

Third system of musical notation for exercise 18. It contains six measures of music, maintaining the 2/4 time signature and including various musical notations like slurs and fingerings.

Fourth system of musical notation for exercise 18. It consists of six measures of music, continuing the sequence of exercises with consistent notation and fingerings.

Fifth system of musical notation for exercise 18. It concludes the piece with five measures of music, ending with a double bar line and a final note in the bass clef.

(1-2-3-4-5)

19.

Exercise 19, measures 1-5. The score is in 2/4 time. The right hand (treble clef) plays a descending eighth-note scale: 1 5 3 4 5 3 2 4. The left hand (bass clef) plays a descending eighth-note scale: 5 1 3 2 1 3 4 2. Fingerings are indicated by numbers 1-5 above or below notes.

Exercise 19, measures 6-11. The right hand continues the descending eighth-note scale. The left hand continues the descending eighth-note scale. Fingerings are indicated by numbers 1-5 above or below notes.

Exercise 19, measures 12-17. The right hand continues the descending eighth-note scale. The left hand continues the descending eighth-note scale. Fingerings are indicated by numbers 1-5 above or below notes.

Exercise 19, measures 18-23. The right hand continues the descending eighth-note scale. The left hand continues the descending eighth-note scale. Fingerings are indicated by numbers 1-5 above or below notes.

Exercise 19, measures 24-29. The right hand continues the descending eighth-note scale. The left hand continues the descending eighth-note scale. Fingerings are indicated by numbers 1-5 above or below notes.

Extension of 2-4, 4-5, and exercise for 2-3-4.

20.

End of Part I.

After having mastered this First Part, play it through once or twice daily for some time before commencing the study of the Second ('transcendent') Part; by so doing, one is sure to obtain every possible advantage that this work promises. Complete mastery of Part I gives the key to the difficulties found in Part II.